



DEPARTMENT
MUSIC

SYMPHONY ORCHESTRA

TIMOTHY J. HANKEWICH
CONDUCTOR

GARNET UNGAR
PIANO

Tuesday, October 19, 1999
Victory Theatre
7:30 p.m.

PROGRAM

Overture to *Italian in Algiers* Giacomo Rossini

Piano Concerto I (1848) Franz Liszt

Allegro Maestoso

Quasi Adagio

Allegretto Vivace

Allegro Marziale

INTERMISSION

Decoration Day (1913) Charles Ives

Polovetsian Dances from *Prince Igor* Alexander Borodin

Member of the

AMERICAN  SYMPHONY ORCHESTRA LEAGUE

No flash photography, please.

Ushers courtesy of Phi Mu Alpha Sinfonia
and Sigma Alpha Iota

GARNET UNGAR

PIANIST

Garnet Ungar, pianist, has appeared extensively as soloist and chamber musician in the United States and Canada. His performances have been broadcast in Texas by KAMU Radio in College Station, KUHF Public Radio in Houston, and the CBC in Canada. Dr. Ungar has appeared as soloist with the Clear Lake Symphony, the University of Calgary Orchestra, the Oakville Chamber Ensemble, the Brampton Symphony, and the Evansville Philharmonic. During the past five years, he has given recitals and master classes at major universities in Tennessee, Kentucky, Georgia, California, Texas, and Indiana, and performed in Illinois, Oklahoma, Alberta, British Columbia, Ontario, and Switzerland. He is a frequent collaborator with members of the University of Evansville faculty and regularly adjudicates local competitions.

Born in Montreal, Quebec, Dr. Ungar obtained degrees in piano performance from the University of Toronto and the University of Calgary, where he won the annual concerto competition. He earned his doctor of musical arts degree at the University of Houston, studying with Abbey Simon and Ruth Tomfohrde. Additional studies include summer sessions at the Banff School of Fine Arts, the Centre d'Arts Orford in Québec, the Académie de Musique de Sion in Switzerland, master classes with Claude Frank and Constance Keene, and classes at the Royal Conservatory of Toronto, where he obtained an associate performer's diploma.

Garnet Ungar has served on the piano faculties of Mount Royal College in Calgary and the University Settlement House in Toronto, and currently serves as assistant professor of music at the University of Evansville. He is married to cellist Sarah Bielish.

TIMOTHY J. HANKEWICH

CONDUCTOR

Timothy Hankewich, conductor, is beginning his tenure as assistant conductor of the Kansas City Symphony. He was formerly assistant conductor of the Evansville Philharmonic Orchestra, and spent two prior seasons as conducting apprentice with the Oregon Symphony. While in Oregon, he led the Symphony Orchestra during the 1996-98 seasons in subscription concerts, *Baroque Favorites*, *Mozart Marathon*, as well as tour and family programs. He has appeared also with the Chinese Broadcasting Symphony Orchestra in Beijing, the Kansas City Symphony, and the Indianapolis Symphony Orchestra. During the summer of '97, Mr. Hankewich served as conducting fellow with the Aspen Music Festival and returned the following year as the recipient of the 1997 Aspen Conducting Prize conferred to him by Maestro David Zinman, music director of the Tonhalle Orchester, Zurich.

In addition to his achievements in the symphonic repertoire, Mr. Hankewich is actively pursuing a career in opera conducting. He has led performances of Smetana's *Bartered Bride*, Britten's *Peter Grimes*, and Rossini's *Barber of Seville* for the renowned Indiana University Opera Theater, and has served as assistant to the conductor in productions of Wagner's *Die Meistersinger von Nuremberg*, *Der Fliegende Holländer* and *Parsifal* with the Cleveland Opera Company and the Weimar National Theater in Germany.

A native of Dawson Creek, British Columbia, Mr. Hankewich received his doctoral degree in orchestral conducting from the Indiana University School of Music, where he was awarded a full study fellowship as well as the prestigious Presser Foundation Scholarship. Mr. Hankewich's teachers have included Maestros Murry Sidlin, Imre Pallo, Thomas Baldner, Bruno Weil, Malcolm Forsyth, and Leonard Ratzlaff. He currently resides in Kansas City, Missouri, with his wife, Jillien, who is a pharmacist.

Violin I

Luke Ho,
Co-Concertmaster
Pam Parisi,
Co-Concertmaster
Shana Essma
Shaunna Bily
Nick Brayton
Erin Brady
Anne Shiraki
Rachel Schlachter
Tatiana Dunn*
Maria Mastropaolo*

Violin II

Karen Hromada,
Principal
Michelle Hummel
Christina Helm
Aurora O'Connor
Kasey Campbell
Amanda Heinrich
Juliette Hawa
Amber French
Aimee Miner
Emily Whitehead*
Emily Thompson
Elyse Roberts
Susan Walker*
Sarah Thielman*

Viola

Amy Barrick, Principal
Gardner McDaniel+
Laura Racine
Erin Paschke
Carrie Solomon
Vi Wickam*
Sheryl Schuster*

Cello

Miranda Meadows,
Principal
Sarah Bielish+
Kristine Miller
Kay Reiswig*
Cindy Willis*
Roberta Dunlap*

Bass

Justin Bennett,
Principal
Eric Sabo*
Greg Olson*

Harp

Ken Gist

Flute

Brooke Jerrell,
Principal
Lindsay Alexander
(piccolo)
Kim Peyton

Oboe

Sharin Palladino,
Principal
Autumn Harvey
Rochelle Morgan

Clarinet

Sarah Stapleton,
Principal
Beth Harmon
Brad Miller

Bassoon

André Carl, Principal
Selena Trapp
Ellen Berman

Horn

Kate Weikert, Principal
Allen Browning
Kathy Dundon
Sarah Kleber

Trumpets

Carrie Jackson,
Co-Principal
Chris Nigg,
Co-Principal
Mat Smart

Trombones

Jessica Major, Principal
Dominic Thompson
Adrienne Penny
William Bootz+

Tuba

Chris Ghormley

Timpani

Ryan Delling, Principal

Percussion

Keith Farny, Principal
Beth Houston
Rebecca Schenk
Susan Conrad

*Guest

+UE Faculty

Giacomo Rossini (1792-1868) - Overture to *Italian in Algiers*

To say that Giacomo Rossini was the most famous opera composer of his age scarcely does him justice. In early nineteenth century Italy, opera occupied a position in the public consciousness somewhat analogous to that of movies in late twentieth century America. *Everyone* knew the stars who graced the stages of the leading Italian opera houses, and a new work by a composer of Rossini's stature was anticipated with the same fervor that a new film by Steven Spielberg or George Lucas is today. Music from the latest hit operas quickly found its way into homes through arrangements for piano or various chamber ensembles, and the streets of Italian cities echoed with the strains of popular arias, played by military bands, street musicians, and even church organists.

Rossini composed thirty-eight operas – most of them hugely successful over a twenty year career that began when he was a mere eighteen years of age. In 1829, at the height of his fame (he had just completed *William Tell*), he lay down his pen, and during the remaining forty years of his life, never composed another opera.

He was justly celebrated for his amazing facility, and once advised a young composer that the best time to write the overture for an opera was “the evening before the opening night. Nothing primes inspiration more than necessity, whether it be the presence of a copyist waiting for your work or the prodding of an impresario tearing his hair.” In spite of the haste in which many of them were undoubtedly written, Rossini's overtures are among the most popular works in the

orchestral repertoire, and that composed for *The Italian in Algiers* is a particular favorite. With its vivacious rhythms, memorable tunes, and sparkling orchestration, the overture ably captures the zany high spirits of this comic opera, one of Rossini's earliest triumphs.

Franz Liszt - Piano Concerto No. 1 in E-flat Major

Franz Liszt was one of the most important and influential figures in nineteenth century musical history. In the popular imagination, however, his reputation as perhaps the greatest piano virtuoso of all time has too often overshadowed his considerable contributions to the evolution of musical style. He was the inventor of the symphonic poem; his technique of “thematic transformation” (i.e. the alteration of a theme for the sake of changing its character while retaining its essential identity) greatly influenced Wagner's conception of the *leitmotif*; and his harmonic ideas opened new avenues that Wagner, Debussy, and others would explore more thoroughly.

Both sides of Liszt's musical personality are amply on display in his first piano concerto. The work was first sketched out in the early 1830s, but was only orchestrated some two decades later, when the composer had abandoned his hectic performing career and accepted a post as musical director and conductor in Weimar. After some further revisions, it was premiered on February 17, 1855, with the composer at the piano and Hector Berlioz on the podium.

Liszt abandons the traditional layout of a multi-movement concerto

for a structure that resembles that employed by Schubert in his monumental *Wandererfantasie*: four movements are indicated in the score, but with the exception of a slight break after the first, they are played without pause. The first movement is built on two variants of the theme with which the work opens. The second offers a wonderful elegiac interlude, with a theme that could easily have come from a Bellini opera. The mood brightens again in the third movement; toward the end, the first movement "motto" theme returns, and this sets the stage for the brilliant finale, in which virtually all the thematic ideas are derived from those of previous movements.

The brilliance of Liszt's piano writing is complemented by the deftness of his orchestration. The textures are generally light, with frequent shifts in color, and solo instruments such as the clarinet and viola are given important roles. The triangle heard in the third movement was an unusual touch for the time, and drew scathing criticism from some nineteenth century reviewers.

Charles Ives - *Decoration Day*

From the time of Alexis de Tocqueville, rugged individualism, suspicion of authority, and inventiveness have been recognized as essential elements of the American character. No composer has better personified these traits than Charles Ives. He disdained the musical tastes of the "soft-headed ears running the opera and symphony societies in this country" and extolled the virtues of exposing listeners to new, often harsh sounds. Echoing Teddy Roosevelt's celebra-

tion of vigorous exertion, he mused that "there might be an analogy between the ear, mind, and arm muscles. They don't get stronger with disuse." He took a systematic approach to his experiments with polytonality, cluster chords, and other novel devices that was not unlike that of a Thomas Edison tinkering in his lab. Profoundly influenced in his thinking by his father, a freethinking musician in Danbury, Connecticut, who had once been the youngest bandmaster in the Union Army, Ives believed that music should represent human experience in all its drama, difficulty, awe, and confusion. He wished to create an essentially American music, one that captured the energy and glorious cacophony of American life.

Decoration Day is one of four pieces that Ives composed during the first decade of the new century – the most productive period of his life. Collectively, they are known as the *Holidays Symphony*, and set out to depict in sound the experience of four holidays that marked the seasons of the year in New England: Washington's Birthday (Winter), Decoration Day (Spring) The Fourth of July (Summer), and Thanksgiving (Autumn). Decoration Day (now known as Memorial Day) had its origin in the years following the Civil War, when the practice of setting aside a day to decorate the graves of the "glorious dead" from that conflict spread throughout the country. Ives depicts the sights and sounds of that day: the gathering of flowers in the stillness of the morning, the assembly in the town square, the procession to the cemetery, the quickstep march back to town, and the return of silent

reflection as the sunset "breathes its benediction upon the day."

As in most works by Ives, one can hear fragments of familiar American tunes, thrown together in a dream-like collage or emerging from a sea of dissonant sounds. By putting commonplace tunes in such an unexpected setting, he was engaging in what art and literary critics call *distancing*: placing a familiar object in an unfamiliar setting, thus giving it a new meaning, and allowing us to see (of hear) it in a new light. Among those tunes he uses in *Decoration Day* are "Marching Through Georgia," "Adeste fideles" (which in Ives' time was more commonly associated with the text "How firm a foundation, ye saints of the Lord" than with the Christmas hymn "O Come All Ye Faithful"), "Taps," "Nearer My God to Thee," "Battle Cry of Freedom," and the rousing "Second Regiment March."

Alexander Borodin (1883-1887) - *Polovetsian Dances*

Throughout the eighteenth century, Russian intellectual and cultural life was dominated by Western ideas and styles; the courts of Peter the Great and, later, Catherine II offered a warm welcome to artists, musicians, writers, and intellectuals from the countries of Western Europe. Even in the early nineteenth century, French was the preferred language of educated Russians and most Russian musicians composed according to Western tastes. By mid-century, however, a small group of Russian musicians arose who were more interested in exploiting the distinctive features of Russian music and language than

in aping the styles imported from France and Italy. Mikhail Glinka was perhaps the first Russian composer determined to speak in the musical language of the motherland, but he was quickly followed by others, most notably a group of five composers who came to be known as "the Mighty Handful." Except for Mily Balakirev, all were amateurs: César Cui was a military engineer, Modest Musorgsky an army officer and civil servant, Nikolai Rimsky-Korsakov an officer in the Russian navy, and Alexander Borodin was a chemist.

Like his compatriots, Borodin sought to write music that reflected the melodic and harmonic language of Russian folk music. His most ambitious project was an opera based on a medieval Russian epic about a war between Christian Russians and marauding pagan warriors known as the Polovetsi. He worked on his opera off and on for eighteen years, but it remained unfinished at his death. Rimsky-Korsakov and his pupil, Alexander Glazunov, completed the work, and it finally premiered in 1890.

The *Polovetsian Dances*, from Act II, are among the most memorable and popular sections of the opera. Prince Igor and his son have been taken by the Polovetsi, and their captors honor the royal prisoners with a lavish, exotic spectacle that features the dancing of female slaves, fierce warriors, and young boys before concluding in a blaze of barbaric ecstasy.

THE UE ORCHESTRA EXPERIENCE

Talented music students, artist faculty, challenging repertoire and guest artists – these are some of the components of the orchestral program at the University of Evansville. The Symphony Orchestra is a select ensemble which performs a wide variety of literature from the standard orchestral repertoire. This 65-member ensemble performs numerous concerts each year. The orchestra has performed with world class guest artists such as William Warfield in a performance of *Porgy and Bess*; David Aiken in a production of Menotti's *Amahl and the Night Visitors*; and pianists Ralph Votapek and Abbey Simon in the 1997-98 academic year. In 1998-99, the orchestra performed with pianist Awadagin Pratt, violin prodigy Yura Lee, and commissioned a piece from composer Paul Martin Zonn.

THE STRING ENSEMBLE

The String Ensemble is a select ensemble of approximately 20 members. The focus of this group is the performance of string literature, ranging from the Baroque to the twentieth century. The String Ensemble performs at student workshops and faculty recitals, churches, and schools.

FELLOWSHIP PROGRAM

String fellowships are available to outstanding string players through the Evansville Philharmonic/University of Evansville String Fellowship program. The fellowship is a contract position which allows students to perform professionally with the Evansville Philharmonic Orchestra. Students are paid a stipend in addition to their University music scholarship.